

MUSIC - UNIVERSITY OF TORONTO



3 1761 08621461 6

Dupuit, Jean Baptiste
[Sonata, ~~flute~~ & continuo,
op. 14, no.] *Cello?*
Sonate

M
236
D86
op. 14
no.

J. B. DUPUITS

(1741-17..?)

SONATE

(Ré majeur)

arrangée pour Violoncelle

avec accompagnement de Piano

par

J. SALMON

R. 391.

SOCIÉTÉ ANONYME DES ÉDITIONS RICORDI

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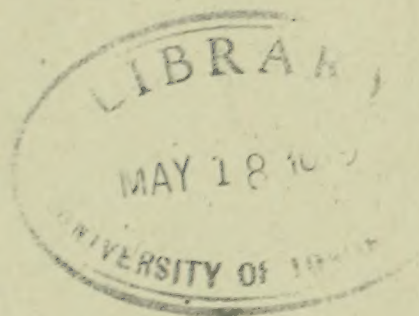
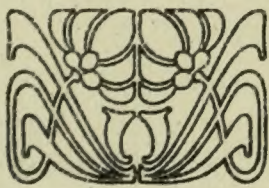
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M
236
D86
op. 14
no.

SONATE

(RÉ MAJEUR)

Arrangée par
J. SALMON

JEAN BAPTISTE DUPUITS
(1741 17..?)

VIOLONCELLE

Largo

p

PIANO

Largo

pp

Tr.

This musical score is arranged in six systems, each consisting of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The vocal line begins with a *p* (piano) dynamic and a *V* (ornament) marking. The piano accompaniment features a dense texture of chords and moving lines.
- System 2:** The vocal line includes a *p* dynamic and a *tr* (trill) marking. The piano accompaniment continues with complex harmonic structures.
- System 3:** The vocal line features a *pp* (pianissimo) dynamic and a *tr* marking. The piano accompaniment includes a *pp* dynamic marking in the right hand.
- System 4:** The vocal line has a *p* dynamic. The piano accompaniment includes a *pp* dynamic marking in the right hand.
- System 5:** The vocal line features a *p* dynamic. The piano accompaniment includes a *pp* dynamic marking in the right hand.
- System 6:** The vocal line includes a *tr* marking and a *pp* dynamic. The piano accompaniment includes a *morendo* (diminuendo) marking and a *rit.* (ritardando) marking.

The score concludes with a final chord in the piano accompaniment.

TEMPO DI CAVOTTE

Allegro moderato

p Allegro moderato

p

mf

mf

p

Ped. *



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, followed by a trill (tr) and a piano (p) dynamic marking. The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with a key signature of two sharps. They contain a complex accompaniment of chords and moving lines, with a piano (p) dynamic marking in the middle of the system.



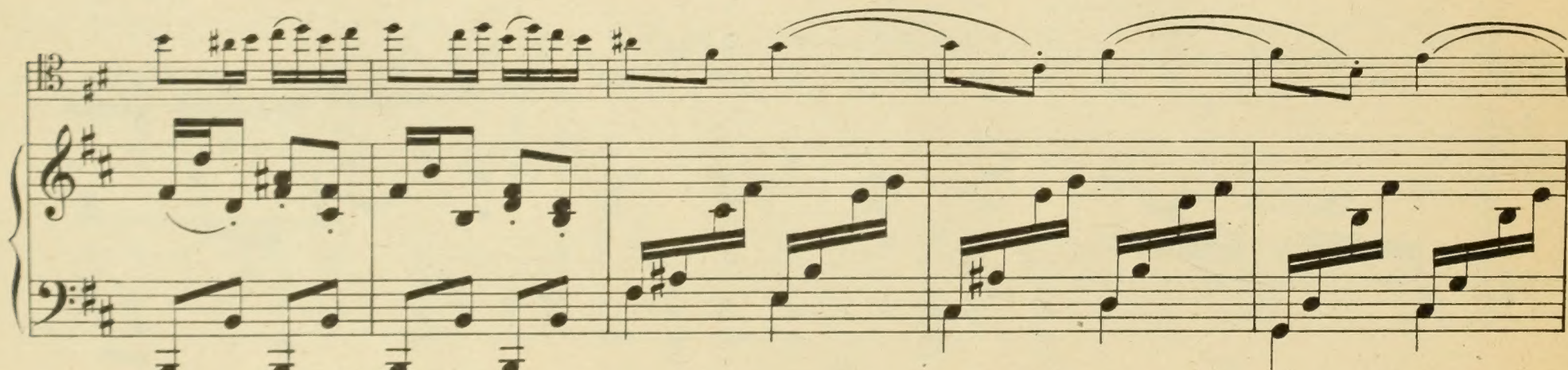
The second system of musical notation continues the piece. The top staff features a melodic line with various ornaments and slurs. The grand staff below provides a rich harmonic and rhythmic foundation with a variety of chordal textures and moving lines.



The third system of musical notation shows further development of the musical themes. The top staff has a melodic line with a trill (tr) and a piano (p) dynamic marking. The grand staff accompaniment includes a section with a key signature change to one sharp (F#) and a piano (p) dynamic marking.



The fourth system of musical notation continues the composition. The top staff features a melodic line with a trill (tr) and a piano (p) dynamic marking. The grand staff accompaniment includes a section with a key signature change to one sharp (F#) and a piano (p) dynamic marking.



The fifth system of musical notation concludes the page. The top staff features a melodic line with a trill (tr) and a piano (p) dynamic marking. The grand staff accompaniment includes a section with a key signature change to one sharp (F#) and a piano (p) dynamic marking.

2 1 3 3

p

ped. *

p

rit. *tr.*

rit.

Adagio

pp

Adagio

pp

tr

pp

rit.

rit.

rit.

Vif

p

Vif

p



First system of musical notation. The top staff is in 12/8 time with a key signature of one sharp (F#). It features a melodic line with slurs and a fermata. The bottom two staves are in treble and bass clef, respectively, with a key signature of two sharps (D# and F#). They contain a harmonic accompaniment with slurs and a fermata. Dynamics include *p* (piano) and *mf* (mezzo-forte).



Second system of musical notation. The top staff continues the melodic line. The bottom two staves continue the harmonic accompaniment. Dynamics include *mf* and *p*.



Third system of musical notation. The top staff continues the melodic line. The bottom two staves continue the harmonic accompaniment. Dynamics include *mf* and *f* (forte).



Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves continue the harmonic accompaniment. Dynamics include *p* and *pp* (pianissimo). The system ends with a double bar line and a fermata. Below the bottom staff, the text "Led." and an asterisk "*" are present.



Fifth system of musical notation. The top staff continues the melodic line. The bottom two staves continue the harmonic accompaniment. Dynamics include *f*. The system ends with a double bar line and a fermata. Below the bottom staff, the text "II Corde" is present.



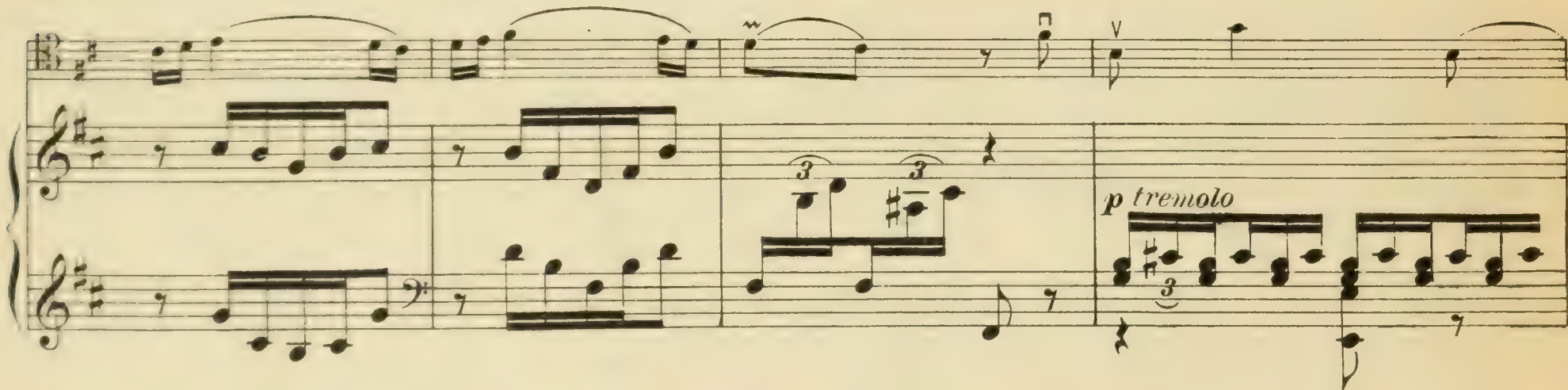
First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano) at the beginning and end of the system.



Second system of musical notation. Continues the vocal and piano parts. The piano accompaniment maintains the eighth-note bass line. Dynamics include *p* (piano) at the start.



Third system of musical notation. The vocal line has a measure rest followed by a half note. The piano part includes a triplet of eighth notes in the right hand. Dynamics include *m.g.* (mezzo-forte) and *ped.* (pedal) with an asterisk.



Fourth system of musical notation. The piano part features a triplet of eighth notes in the right hand and a *p tremolo* section in the left hand. Dynamics include *p* (piano).



Fifth system of musical notation. The piano part includes a triplet of eighth notes in the right hand. Dynamics include *m.g.* (mezzo-forte).

The musical score is written for piano and consists of five systems, each containing three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *p* (piano), *f* (forte), and *rit.* (ritardando). The score also features a *Red.* (Reduction) marking and a final asterisk (*) at the end of the first system.

ŒUVRES D'AUTEURS ANCIENS

harmonisées pour Violoncelle avec accompagnement de Piano

PAR

J. SALMON

- R. 381 ANTONIOTTI (G.) (1692-1776). **Sonate** (Sol mineur).
R. 382 ARIOSTI (A.) (1666-1740?). **Sonate** (Mi mineur).
R. 383 — **Sonate** (Sol majeur).
R. 718 AUBER (D. F. E.) (1782-1871). **Concerto**.
R. 707 BENDA (F.) (1709-1786). **Sonate** (Sol majeur).
R. 384 BIRKENSTOCK (J. A.) (1687-1733). **Sonate** (Mi mineur).
R. 385 BOCCHERINI (L.) (1743-1805). **Menuet** (Sol majeur).
R. 719 — **Concerto**.
R. 386 BONONCINI (G. B.) (1680-17..?). **Sonate** (La mineur).
R. 700 BORGHI (L.) (17..?-17..?). **Sonate** (Fa dièse mineur).
R. 809 BRÉVAL (J. B.) (1756-1825). **Sonate** (Sol majeur).
R. 387 CAPORALE (A.) (16..?-17..?). **Sonate** (Ré mineur).
R. 95 CERVETTO (G.) (1682-1783). **Sonate** (Ut majeur): 1. Adagio et allegro. - 2. Andante cantabile et Allegro.
R. 388 — **Sonate** (Sol majeur).
R. 389 CORELLI (A.) (1653-1713). **Sonate** (Ré mineur).
R. 679 — **Sonate** (« La Follia »).
R. 680 — **Sonate** (Sol majeur).
R. 681 — **Sonate** (Sol majeur).
R. 109 COUPERIN (F.) (1668-1733). **Les Chérubins**.
R. 390 DALL'ABACO (E. F.) (1675-1742). **Sonate** (La majeur).
R. 708 — **Sonate** (La mineur).
R. 709 — **Sonate** (Sol mineur).
R. 706 D'ANDRIEU (J. F.) (1684-1740). **Sonate** (Sol majeur).
R. 711 D'AUVERGNE (A.) (1713-1797). **Sonate** (Sol majeur).
R. 85 DE FESCH (W.) (1695-1758). **Sonate** (Sol majeur): 1. Prélude et Allemande. - 2. Sarabande et Menuet.
R. 88 — **Sonate** (Ré mineur): 1. Sicilienne et Allemande. - 2. Andante cantabile. - 3. Menuet.
R. 391 DUPUITS (J. B.) (1741-17..?). **Sonate** (Ré majeur).
R. 92 ECCLES (H.) (1670-1742). **Sonate** (Sol mineur): 1. Grave et Courante. - 2. Adagio et Vivace.
R. 712 FRANCOEUR (F.) (1698-1787). **Sonate** (La majeur).
R. 392 GALLIARD (J. E.) (1687-1749). **Sonate** (Sol majeur).
R. 393 — **Sonate** (Mi mineur).
R. 394 GASPARINI (Q.) (1725-17..?). **Sonate** (Mi mineur).
R. 704 GEMINIANI (F.) (1680-1762). **Sonate** (Sol majeur).
R. 705 — **Sonate** (Ut mineur).
R. 395 GRAZIOLI (G. B.) (1755-1820). **Sonate** (Sol majeur).
R. 106 GUERINI (F.) (1710-1780). **Allegro con brio**.
R. 396 — **Sonate** (Sol majeur).
R. 701 — **Sonate** (Ré majeur).
R. 682 GUIGNON (J. P.) (1702-1774). **Sonate** (Sol majeur).
R. 717 HAYDN (J.) (1732-1809). **Concerto** (Ré majeur).
R. 397 HERVELGIS (CAIX D') (1670-17..?). **Gavotte**.
R. 398 — **Sonate** (La mineur).

- R. 399 LECLAIR (J. M.) (1697-1764). **Tambourin**.
R. 400 LOEILLET (J. B.) (1653-1728). **Sonate** (La mineur).
R. 401 — **Sonate** (Sol majeur).
R. 696 — **Sonate** (Ré majeur).
D. 697 — **Sonate** (Sol majeur).
R. 715 MANGEAN (17..?-1756). **Sonate** (Fa majeur).
R. 402 MARAIS (ROLAND). (17..?-17..?). **Sonate** (Ut majeur).
R. 98 MARCELLO (B.) (1686-1739). **Sonate** (Ré majeur): 1. Grave et Allegro. - 2. Largo et Vivace.
R. 403 — **Sonate** (Mi mineur).
R. 404 — **Sonate** (Sol majeur).
R. 405 — **Sonate** (Sol majeur).
R. 406 — **Sonate** (Sol mineur).
R. 694 NARDINI (P.) (1722-1793). **Sonate** (Ut majeur).
R. 695 — **Sonate** (Sol majeur).
R. 407 PIANELLI (G.) (1725-17..?). **Sonate** (Sol majeur).
R. 408 PORPORA (N. A.) (1686-1766). **Sonate** (Fa majeur).
R. 107 RAMEAU (J. PH.) (1683-1764). **Gavotte** pour les fleurs du ballet LES INDES GALANTES.
R. 108 — **Menuet** de l'Opéra PLATÉE.
R. 409 — **Gavotte**.
R. 101 SAMMARTINI (G. B.) (1698-1775). **Sonate** (Sol majeur): 1. Allegro. - 2. Grave. - 3. Vivace.
R. 703 — **Sonate** (Sol mineur).
R. 105 SENAÏLLE' (J. B.) (1687-1730). **Allegro spiritoso**.
R. 410 — — **Largo et Gigue**.
R. 411 — — **Menuet**.
R. 412 — — **Sarabande et Allemande**.
R. 413 — — **Vivace**.
R. 713 — **Sonate** (Sol majeur).
R. 714 — **Sonate** (Sol mineur).
R. 414 SOMIS (G. B.) (1676-1763). **Sonate** (Sol majeur).
R. 702 SPOURNI (CH.) (17..?-17..?) **Sonate** (Sol majeur).
R. 687 TARTINI (G.) 1692-1770). **Sonate** (Ut majeur).
R. 688 — **Sonate** (Sol mineur).
R. 689 — **Sonate** (Ut mineur).
R. 690 — **Sonate** (Fa mineur).
R. 716 — **Concerto**.
R. 415 TRICKLIR (J. B.) 1745-1813). **Sonate** (Sol majeur).
R. 416 VALENTINI (G.) (1681?-17..?). **Sonate** (Si b majeur).
R. 698 — **Sonate** (La mineur).
R. 699 — **Sonate** (Mi majeur).
R. 683 VERACINI (F. M.) (1685-1750). **Sonate** (Ré mineur).
R. 684 — **Sonate** (Sol mineur).
R. 685 — **Sonate** (La mineur).
R. 686 — **Sonate** (Ré mineur).
R. 710 VISCONTI (G.) (16..?-17..?). **Sonate** (La majeur).
R. 691 VIVALDI (A.) (1675-1743). **Sonate** (Ut mineur).
R. 692 — **Sonate** (Mi mineur).
R. 693 — **Sonate** (Si b majeur).

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Cello

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236	[Sonata, flute & contin
D86	op. 14, no.]
op.14	Sonate
no.	

Music

SONATE

(RÉ MAJEUR)

Arrangée par
J. SALMON

JEAN BAPTISTE DUPUITS
(1741-17..?)

VIOLONCELLE

Largo

p

p

tr

p

tr

p

pp

tr

rit.

pp

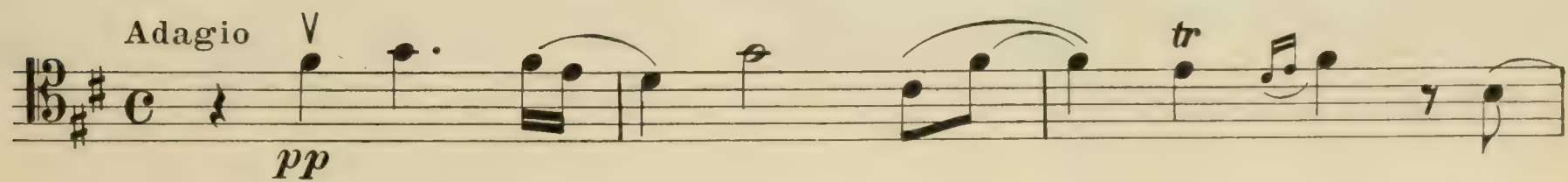
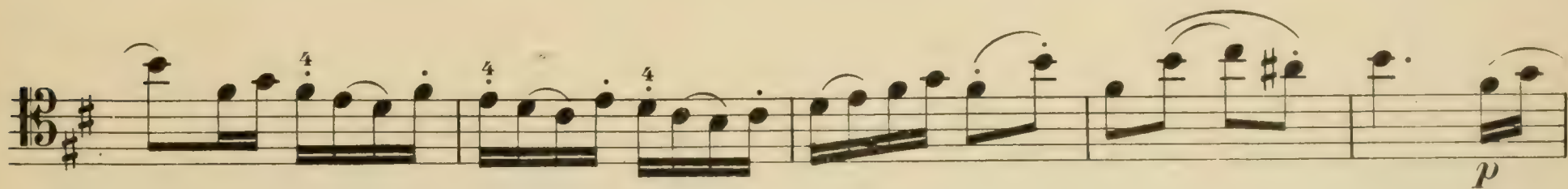
VIOLONCELLE

TEMPO DI CAVOTTE

Allegro moderato

A musical score for Violoncelle, titled "TEMPO DI CAVOTTE" with the tempo marking "Allegro moderato". The score is written in 2/4 time and G major (one sharp). It consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano) and a *V* (viola) marking above the first measure. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout. The fourth staff has a *tr* (trill) marking above a measure and a *mf* (mezzo-forte) dynamic marking below. The sixth staff ends with a *tr* marking. The eighth staff begins with a *p* marking. The tenth staff ends with a *p* marking and a *V* marking above the final measure. The score is numbered "R. 391" at the bottom.

VIOLONCELLE



VIOLONCELLE

Violoncelle score, 8 staves, marked *Vif* and *2/4* time. The key signature has one sharp (F#).

Staff 1: *Vif*, *2/4*, *p*. Starts with a *V* (Violoncelle) marking.

Staff 2: Continuation of the melody, ending with a *p* dynamic.

Staff 3: Continuation of the melody, ending with a *p* dynamic.

Staff 4: Continuation of the melody, ending with a *p* dynamic.

Staff 5: Continuation of the melody, ending with a *f* dynamic.

Staff 6: Continuation of the melody, ending with a *p* dynamic.

Staff 7: Continuation of the melody, ending with a *f* dynamic. Includes a *V* marking and a *tr* (trill) marking.

Staff 8: Continuation of the melody, ending with a *p* dynamic.

II. Corde

VIOLONCELLE

5

